

The Classical Weekly

Published weekly, on Monday, except in weeks in which there is a legal or School holiday, from October 1 to May 31, at
Barnard College, New York City. Subscription price, \$2.00 per volume.
Entered as second-class matter, November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of
March 3, 1879.
Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized on
June 28, 1918.

VOL. XX, No. 12

MONDAY, JANUARY 17, 1927

WHOLE No. 542

Just Out

LEGENDS OF GODS AND HEROES

A FIRST LATIN READER

By T. S. MORTON

Late Scholar of Clare College, Cambridge

With an Introduction by

JESSIE E. ALLEN

Principal of the High School for Girls, Philadelphia, Pa.

A collection of some of the deathless tales of Greek mythology, written in very simple Latin with many Caesarian idioms and Vergilian phrases which not only contribute to the charm of the style but also add to the reader's vocabulary and to his feeling for the Latin.

This reader will serve as a pleasant alternative to Grammar and Exercises. It has been arranged on the plan of an ordinary book of exercises in which new grammatical forms and constructions are introduced one by one and plenty of drill is afforded.

The first part of the book is simple enough to give to pupils as soon as they have mastered the regular declensions and a few tenses of the active verbs; the latter part is more difficult in constructions and vocabulary and contains most of the legends from which Greek writers of tragedy drew their plots.

The particular value of the book lies in the fact that it

- (1) gives practice in rules of Latin Grammar
- (2) gives opportunity for enlarging the vocabulary
- (3) affords an acquaintance with the heroes of mythology which will assist in an appreciation of Latin poetry in the Elementary Latin Classics.

Price \$.48 Illustrated Bound in blue cloth 180 pages

The Macmillan Company

NEW YORK BOSTON CHICAGO DALLAS ATLANTA SAN FRANCISCO

Horace's Satires and Epistles

Edited by EDWARD P. MORRIS, formerly Professor of Latin, Yale University.

Cloth, 12mo, 493 pages, with introduction and notes. \$1.60.

Satires. 254 pages. \$1.24. Text edition, \$0.48.

Epistles. Text edition, \$0.48

THIS edition differs from the others chiefly in the greater emphasis which it places upon the thought of Horace as distinguished from the language, or the verse, or the allusions. Everything of an explanatory and illustrative nature is given and made easily accessible to the student. Obscure passages are not simply indicated, but are sufficiently elaborated to be perfectly clear. The delicate shades of thought and the significance of the terms used by the poet are fully brought out.

AMERICAN BOOK COMPANY

NEW YORK CINCINNATI CHICAGO BOSTON ATLANTA

D'OOGHE AND EASTMAN'S CAESAR IN GAUL

provides for every need of the second-year Latin class. It offers text, notes, vocabulary, Latin composition, and grammar complete for Caesar.

In accordance with the recommendations of the Classical Investigation it has a large amount of introductory reading material: Ritchie's *The Argonauts*, Nepos's *Hannibal*, and a story of Caesar in simple Latin. In addition to the four books of the Gallic War, there are selections from the other books and from the Civil War.

Catalogue price, \$1.72

Boston

GINN AND COMPANY

New York

Chicago

Atlanta

Dallas

Columbus

San Francisco

The Classical Weekly

VOL. XX, No. 12

MONDAY, JANUARY 17, 1927

WHOLE No. 542

HORACE, CARMINA 2.6.9-14

The Ode that begins with the words *Septimi, Gades aditure mecum*... (Carmina 2.6) is familiar, of course, to every lover of Horace and of things Horatian. Such a person will recall that, after describing Septimius as ready to go to the uttermost ends of the earth with him, and, by implication, thanking him for this evidence of unalloyed friendship, Horace goes on to say, in effect (5-8), 'I will put no such sore strain upon your friendship: I will ask you to go with me only as far as Tibur, for it is there that I would fain spend my old age'. He continues (9-14):

unde si Parcae prohibent iniquae,
dulce pellitis ovibus Galaesi
flumen et regnata petam Laconi
rura Phalantho.

Ille terrarum mihi praeter omnis
angulus ridet....

I remember, as if it were yesterday, that, over thirty years ago, I received a letter from a cherished professor, who had been one of my teachers in Columbia College, a letter written from his country-place in New Hampshire, on stationery which contained the words *Ille...ridet*.

Some years ago I ran across a review of a book of which I had never heard, though, in its original edition, it had appeared as long ago as June, 1901. As I recall it, there was nothing in the review to indicate the fact that what was under consideration was not a new book, but a "New Pocket edition", brought out in February, 1917, reprinted in May, 1921. I bought the book, and soon was glad I had done so. Its title is *By the Ionian Sea: Notes of a Ramble in Southern Italy*, By George Gissing (London, Chapman and Hall, Ltd. Pp. v + 203). The contents of the booklet are as follows:

I. From Naples (9-15); II. Paola (19-26); III. The Grave of Alaric (29-37); IV. Taranto (41-48); V. Dulce Galaesi Flumen (51-57); VI. The Table of the Paladins (61-69); VII. Cotrona (73-81); VIII. Faces By the Way (85-93); IX. My Friend the Doctor (97-106); X. Children of the Soil (109-117); XI. The Mount of Refuge (121-129); XII. Catanzaro (133-142); XIII. The Breezy Height (145-152); XIV. Squillace (155-162); XV. Misericordia (165-170); XVI. Cassiodorus (173-181); XVII. The Grotta (185-191); XVIII. Reggio (195-203).

There are many things in this book of interest to the lover of things classical; the titles of several of the chapters of themselves indicate that fact. I have space at the moment, however, to deal with but a few pages of the book, those that constitute Chapter V, *Dulce Galaesi Flumen*.

Let us first take a glance at the notes in two of the most recent editions of Horace's Odes. A. Kiessling's fine edition of the Odes and Epodes reached its "Sechste

Auflage" at the hands of R. Heinze in 1917 (Berlin, Weidmann). On verse 10 I find these comments:

... *Galaesus*, Fluss eine Meile von Tarent (Polyb. VIII 33, 8), dessen Wasser wie das des böotischen Cephissus (Plin. II 230) auf die Weisse der Vliesse eingewirkt haben mag.—*pellitis: ovibus pellitis, quae propter lanae bonitatem, ut sunt Tarentinae et Atticae, pellibus integuntur ne lana inquinetur, quo minus vel infici recte possit vel lavari ac putari* Varro R. R. II 2, 18 und Columella (VII 2) bezeichnet die Tarentiner Rasse schlechtweg mit *oves tectae*. Dasselbe geschieht bei hochfeinen Schafen auch jetzt noch.

In 1920, Professor P. Hoppe, "Oberlehrer" at Breslau, published the "Achtzehnte Auflage" of C. W. Nauck's School edition of the Odes and the Epodes (Leipzig, Teubner). In this edition we find only the following comment on verse 10:

... *Galaesus* ein Fluss bei Tarent, das um 707 von Phalanthus, dem Führer der Parthenier, gegründet worden sein soll. In dem Lobe, das Vergil den Fluren des *Galaesus* singt, georg. IV 126, vermutet man die Erinnerung an einen Abstecher, den er vom iter Brundisium (sat. I 5) nach Tarent gemacht habe; möglicherweise hat auch H. bei der Rückkehr von jener Reise einen Besuch abgestattet. Jedenfalls lässt die Wärme der folgenden Schilderung auf einen frischen, nicht auf einen weit zurückliegenden Eindruck schließen.

The verse of the Georgics to which Professor Hoppe refers occurs at the beginning of the splendid passage that deals with the *Corycius senex*, and his wonderful garden (4.124-146). Verses 125-129 run as follows:

namque sub Oebaliae memini me turribus altis,
qua niger umectat flaventia culta *Galaesus*,
Corycium vidisse senem, cui pauca relict
iugera ruris erant, nec fertilis illa iuvenis,
nec pecori opportuna seges, nec commoda Baccho.

If one turns to Conington's commentary (fourth edition, 1881: my copy of the fifth edition has been borrowed by a student), he will find only this remark on *Galaesus*:

'Niger': "Though the course of the *Galaesus* is short, it is of some depth, and its waters are clear: hence he calls it 'dark,' in opposition probably to the 'flavus' *Tibris* <*sic!*>, and other rivers of Italy which were usually turbid" (Keightley). A contrast is of course intended between 'niger' and 'flaventia.'

These are good examples of the dry husks that all too often have been, and still are offered—in pretentious editions—to students of the Classics. Before he puts his hand to his editorial task, every editor ought to ponder Luke 11.11-12:

If a son shall ask bread of any of you that is a father, will he give him a stone? or if he ask a fish, will he for a fish give him a serpent?

Or if he shall ask an egg, will he offer him a scorpion?

I have, again and again, profited much from studying Baedeker's Handbooks of Greece and Italy (the latter is—or was—in three volumes). I turn now to the only

copy I happen to have at hand as I write this at home—the sixteenth edition, in English (Leipzig, 1912)—of the volume dealing with Southern Italy and Sicily. On page 265, in the account of Tarentum, I find the following:

Tarentum . . . , founded to the W. of the mouth of the *Galaesus* (perhaps the modern *Cervaro*) . . . (The sheep of this district wore coverings to protect their fleeces; comp. Horace, *Carm.* ii. 6, 'pellitis ovibus *Galaesi*') . . .¹

One finds all too seldom evidence that an editor has examined, by "Autopsie", as the Germans call it, the places of which he writes. Of course, no editor could examine, on the ground, all the places that are mentioned in Horace; much less could he examine thus all the places mentioned in Vergil. But, unfortunately, few editors, even of editions that look down from lordly heights on 'American School editions', ever seem to think of searching for accounts by eye-witnesses of the places of which they are constrained by what they find in the text to write.

A good illustration of what can be learned through the use of one's eyes is seen in Miss Mary E. Campbell's paper, *Aeneid* 8.96, *THE CLASSICAL WEEKLY* 18.132-134 (see especially my remarks on page 134, note 5). What one can gain by a study of places, even without actually seeing the places, can be learned by an examination of the commentary in W. Warde Fowler's volume, *Virgil's "Gathering of the Clans", Being Observations on Aeneid VII. 601-817*² (Oxford, Blackwell, 1918).

In *The Classical Journal* 4(1908), 3-12, Professor B. L. D'Ooge had an article entitled *The Journey of Aeneas*. In this paper, he gives, evidently on the basis of "Autopsie" (see page 8, and, less clearly, page 4, bottom, and page 5, top), the results of a study of the geography of Aeneas's voyage, as related by Vergil, in *Aeneid* 3. I quote, with pleasure, from this paper (3-5):

...but the best evidence that Vergil made but one voyage and not two, and that he was but little acquainted with countries outside his own is found in his descriptions of foreign localities. These descriptions are of two kinds: either they are of a very general character so as to fit one place about as well as another, or else they are given with considerable detail. It is noticeable that his detailed descriptions are usually paraphrased from Homer, their poetic beauty being considered rather than the truth of their application to the localities described. . . .

After we leave the eastern seas and shores and come to the coasts of Italy and Sicily, Vergil's descriptions become more definite and show a knowledge which could come only from more intimate acquaintance. After going over this portion of the route of Aeneas and comparing Vergil's words with the facts, I am led to the conviction that the poet here speaks from personal observation. . . .

Further quotation might prevent the reader from doing what he ought to do, study the whole paper.

This brings us back to Mr. Gissing. He did try to find for himself, and to view in propria persona the *flumen Galaesi*. He begins Chapter V by an account of his visit to the interesting Museum in Tarentum, and of his talk with the curator. They were alone (51).

¹There is a misquotation here, since, in Horace, *Galaesi* is to be joined with *flumen*, not with *ovibus*.

... Nothing is charged for admission, yet no one enters. Presumably, all the Tarentines who care for archaeology have already been there, and strangers are few.

I transcribe in full what Mr. Gissing has to say of his attempt to find the *Galaesus* (52-55):

I used the opportunity of my conversation with the Director of the Museum to ask his aid in discovering the river *Galaesus*. Who could find himself at Taranto without turning in thought to the *Galaesus*, and wishing to walk along its banks? Unhappily, one cannot be quite sure of its position. A stream there is, flowing into the Little Sea, which by some is called *Galeso*; but the country-folk commonly give it the name of *Gialtrezze*. Of course I turned my steps in that direction, to see and judge for myself.

To skirt the western shore of the *Mare Piccolo*³ I had to pass the railway station, and there I made a few inquiries; the official with whom I spoke knew not the name *Galeso*, but informed me that the *Gialtrezze* entered the sea at a distance of some three kilometres. That I purposed walking such a distance to see an insignificant stream excited the surprise, even the friendly concern, of my interlocutor; again and again he assured me it was not worth while, repeating emphatically, "*Non c'è novità*." But I went my foolish way. Of two or three peasants or fishermen on the road I asked the name of the little river I was approaching; they answered, "*Gialtrezze*." Then came a man carrying a gun, whose smile and greeting invited question. "Can you tell me the name of the stream which flows into the sea just beyond here?" "Signore, it is the *Galeso*."

My pulse quickened with delight; all the more when I found that my informant had no tincture of the classics, and that he supported *Galeso* against *Gialtrezze* simply as a question of local interest. Joyously I took leave of him, and very soon I was in sight of the river itself. The river? It is barely half a mile long; it rises amid a bed of great reeds, which quite conceal the water, and flows with an average breadth of some ten feet down to the seashore, on either side of it bare, dusty fields, and a few hoary olives.

The *Galaesus*?—the river beloved by Horace; its banks pasturing a famous breed of sheep, with fleece so precious that it was protected by a garment of skins? Certain it is that all the waters of *Magna Graecia* have much diminished since classic times, but (unless there have been great local changes, due, for example, to an earthquake) this brook had always the same length, and it is hard to think of the *Galaesus* as so insignificant. Disappointed, brooding, I followed the current seaward, and upon the shore, amid scents of mint and rosemary, sat down to rest.

There was a good view of Taranto across the water; the old town on its little island, compact of white houses, contrasting with the yellowish tints of the great new buildings which spread over the peninsula. With half-closed eyes, one could imagine the true Tarentum. Wavelets lapped upon the sand before me, their music the same as two thousand years ago. A goatherd came along, his flock straggling behind him; man and goats were as much of the old world as of the new. Far away, the boats of fishermen floated silently. I heard a rustle as an old fig tree hard by dropped its latest leaves. On the sea-bank of yellow crumbling

²The latest Guide Book to Southern Italy known to me is a volume of *The Blue Guides*, edited by Findlay Muirhead, and so known also as *Muirhead Guide Books Ltd.* The volume I have in mind is entitled *Muirhead's Southern Italy*. With Rome and Sicily (London, Macmillan and Co., Paris, Librairie Hachette et Cie., 1925. Pp. lxxii + 531). The name *Galaesus* is not in the Index. The account of Tarentum is to be found on pages 401-402. The *Galaesus* is not mentioned there. I quote what is said of the *Mare Piccolo*: "The *Mare Piccolo* is a large lagoon extending some 5 m. N. E. of the town. It is divided by a peninsula into two bays, of which the first is used as a military port and the second for oyster culture. The *Mare Grande* is a bay of the Gulf of Taranto, separated from the open sea by the fortified *Isole Coradi*."

earth lizards flashed about me in the sunshine. After a dull morning, the day had passed into golden serenity; a stillness as of eternal peace held earth and sky.

"Dearest of all to me is that nook of earth which yields not to Hymettus for its honey, nor for its olive to green Venafrum; where heaven grants a long spring-time and warmth in winter, and in the sunny hollows Bacchus fosters a vintage noble as the Falernian—" The lines of Horace sang in my head; I thought, too, of the praise of Virgil, who, tradition has it, wrote his *Eclogues* hereabouts. Of course, the country has another aspect in spring and early summer; I saw it at a sad moment; but, all allowance made for seasons, it is still with wonder that one recalls the rapture of the poets. A change beyond conception must have come upon these shores of the Ionian Sea. The scent of rosemary seemed to be wafted across the ages from a vanished world.

After all, who knows whether I have seen the Galaesus? Perhaps, as some hold, it is quite another river, flowing far to the west of Taranto into the open gulf. Gialtrezze may have become Galeso merely because of the desire in scholars to believe that it was the classic stream; in other parts of Italy names have been so imposed. But I shall not give ear to such discouraging argument. It is little likely that my search will ever be renewed, and for me the Galaesus—"dulce Galaesi flumen"—is the stream I found and tracked, whose waters I heard mingle with the Little Sea. The memory has no sense of disappointment. Those reeds which rustle about the hidden source seem to me fit shelter of a Naiad; I am glad I could not see the water bubbling in its spring, for there remains a mystery. Whilst I live, the Galaesus purrs and glistens in the light of that golden afternoon, and there beyond, across the blue still depths, glimmers a vision of Tarentum.

It remains to consider the expression *pellitis ovibus*. In a very recent book, by Michael Schnebel, entitled *Die Landwirtschaft im Hellenistischen Aegypten*, Erster Band, *Der Betrieb der Landwirtschaft* (Munich, Beck, 1925), I find light. On page 326, we read as follows:

Weiter treffen wir P. Petr. III 109 b 12 *πρόβατα ἐνοδισθέντα*, Schafe, die (zum Schutz der Wolle) mit einem Fell bekleidet sind (*oves pellitae*). Rostowzew <sic>, Estate S. 180 stellt sie auch aus P. Lond. Inv. 2308 fest, wo sie von Telestes, einem General des Philadelphos, importiert sind, und verweist darauf, dass wir solche Schafe auch sonst im Altertum in Kleinasien, Griechenland und Italien treffen.

The reference to "Rostowzew" is to the monograph, *A Large Estate in Egypt in the Third Century B. C.*, *A Study in Economic History*, by Professor Michael Rostovtzeff (University of Wisconsin Studies in the Social Sciences and History, No. 8, 1922; for a review of the monograph, by Professor W. L. Westermann, see *THE CLASSICAL WEEKLY* 16.111-112). On page 180 a paragraph, of 18 lines, is devoted to the *oves pellitae*. For the practice in classical lands Professor Rostovtzeff refers to Strabo 4(196), 12 (546); Varro, *Res Rusticae* 2.2 <18>; Columella 7.20³; Horace, *Carm.* 2.6.10.

Beside the definite statements of Messrs. Kiessling-Heinze, Rostovtzeff, and Schnebel that *oves pellitae* to protect their wool, we may set a statement by an equally good authority, Professor W. L. Westermann, which refers to a very different application of the term *oves pellitae*. In *THE CLASSICAL WEEKLY* 20.13,

in the course of an article entitled *The Greek Exploitation of Egypt*, Professor Westermann wrote as follows:

The Greeks introduced new brands of sheep, including an Arabian breed which was tended by imported Arabian herders. We now know of a particular Milesian breed which was not shorn, but plucked of its wool. After the plucking these sheep wore skins and were called on that account 'skinclad' sheep....

In a note Professor Westermann wrote: " 'Expended upon the sheep, for those who pluck the skinclad sheep, 2 drachmas, 5 obols'. P. Cairo Edgar, No. 107, 1-4". I know nothing about papyri. But I will allow myself to say that, if Professor Westermann's translation is literal, the passage might well be explained of sheep that were for a time *pellitae*, and then plucked. Since my colleague Professor Westermann is now in Rome, I cannot consult him about the matter. I note, finally, that Professor Westermann's reference to P. Cairo Edgar 107 does not appear in the paragraph in Professor Rostovtzeff's monograph to which attention was called above. Dr. Schnebel mentions Melesian sheep in Egypt (326), but says nothing about their being *pellitae* either before or after plucking.

CHARLES KNAPP

ANALOGY, THE VITAL PRINCIPLE OF LANGUAGE¹

Among the minor vexations of Latin teachers is to be asked such questions as these: Why did the Romans decline their nouns in five different ways? Why would not one conjugation have served as well as four? If adjectives had to agree with their nouns, why did not the Romans give every adjective the same ending as its noun?

What are we teachers to do with such inquiries? If we wave them aside as mere foolishness, we are stifling that intellectual curiosity which lies at the basis of all worth-while scholarship. Probably most teachers who attempt a reply point out some irregularities of English grammar, and say that Latin is at least as regular as English. It would be easy to show that such an answer is incorrect; except for spelling, English is more regular and easier to learn than Latin. But in any case such an answer would not satisfy the reasonable curiosity of our pupils. The fundamental question is, Why do English and Latin and all other languages exhibit such a motley combination of regularity and irregularity?

A complete answer is impossible in the present state of knowledge; but that imperfection and poor coordination must have been the original state of language becomes evident as soon as we compare any more recent invention of man, such as the automobile. A large majority of Americans, I fancy, have learned to drive a Ford. A great many of us have thereafter tried to manage some other car; and we have asked, 'Why does a Dodge or a Buick work in just the opposite way from a Ford?' Suppose your Buick needs a

¹This address was delivered at a meeting of the Connecticut Section of The Classical Association of New England, held in December, 1925.

³Kiessling-Heinze, on Horace, *Carmina* 2.6.10, refer to Columella 7.2. I have no copy of Columella at hand; hence I cannot check the references.

spark plug, and you have an old Ford right in the garage; you wonder why they do not make the same spark plug fit both cars. Many automobile parts have already been standardized, and progress is constantly being made in that direction.

As in automobiles, so in language all sorts of confusion and irregularity must be expected until standardization takes place. We have, of course, no records of the earliest languages, but the trend of development in the languages we know supports the inference that primitive speech was extremely irregular. The history of language has, in general, been marked by a gradual increase in regularity. The grammatical state out of which Latin developed is fairly well represented by Sanskrit. In that language it is necessary to distinguish eight declensions, with more variation within the declensions and with more irregular nouns than we find in Latin, and the verb-forms are so various that grammarians have to treat each tense-system separately without trying to combine the tenses into conjugations like those of Latin grammar.

When our problem is put thus into historic perspective, we find that we ought rather to ask, How had so much irregularity been ironed out of classical Latin, and how have modern French and English become still simpler and more regular? For this question there is an answer that covers most of the ground.

Suppose that a child searches out the various pairs of bodily parts, and says, One eye, two eyes; one ear, two ears; one lip, two lips; one arm, two arms; one hand, two hands; one leg, two legs; suppose that all his attention is fixed upon finding as many of these natural pairs as possible, and that he comes last of all to his feet; he will almost inevitably say, One foot, two foot. Such variations from the irregular norm of grammar in the direction of greater regularity are extremely common, and they are not confined to children. A woman was once troubled with a trifling bruise which refused to heal. In describing the symptoms she said, "The bad—the baddest part of the sore..." She started, of course, to say, "The bad part of the sore..." then suddenly reflected that it was all bad, and tried to substitute the superlative of the adjective. If she had framed the sentence in that way from the first, she would have said *worst*, as she regularly does; but, having already said *bad*, she did not reproduce a remembered superlative, but formed one for the occasion on the model of countless pairs such as *hot, hottest; cold, coldest*; etc.

This process is known as analogical creation, or, somewhat inaccurately, as analogy. It may be represented as a problem in proportion: eye: eyes = ear: ears = lip: lips = arm: arms = hand: hands = leg: legs = foot: x. The inevitable solution is that x equals *foots*. It is usual to simplify the statement of the problem by picking out one ratio to stand for all those which induce the new form, e. g. *lip: lips = foot: x*, or *cold: coldest = bad: x*. Such an abbreviated formula is inexact, but it is much more convenient, and, for most purposes, serves as well as a fuller statement of the facts.

I must caution you against inferring from the state-

ment of the process by a mathematical formula that there is anything difficult about it. This sort of reasoning by analogy is one of the simplest of logical processes—so easy that any human being inevitably supplies the fourth term as soon as three terms come to his attention. For example, a child counted the houses on a street and identified house No. 6 as the sixth house, and No. 4 as the fourth house; what did he therefore call house No. 2? Two negroes do less work than one negro, but two Chinese are better than one—what? One of my children frequently suffered from ear-ache, and the standard remedy was to irrigate the ear; once the same treatment was applied to his nose, and he was thereupon confronted with the problem: *ear: irrigate = nose: x*. Without a moment's hesitation he announced that he had been *nosigated*.

Analogical creation is constantly going on in all speaking: and from time to time a new form that has originated in this way finds imitators and comes to be accepted as correct. By way of illustration we may consider briefly the fusion of the *i*-stems and the consonant-stems in the Latin Third Declension. If it were not for analogy, we should have in Latin two separate declensions, about as follows (unquotable forms are marked by a star):

| | | | |
|--------|----------|-------|----------|
| tussis | tussēs | pēs | *pedēs |
| tussis | tussium | pedis | pedum |
| tussi | tussibus | pedi | *pedibus |
| tussim | tussis | pedem | pedes |
| tussi | tussibus | pede | *pedibus |

At first, the paradigms were alike only in the dative singular, and so this is the case that must have induced their assimilation. One of the first steps, probably, was the formation of a new dative plural for the consonant stems, thus: *tussi: pedi = tussibus: x*. ∴ *x = pedibus*. The influence of the dative singular similarly formed a new genitive singular for the *i*-stems: *pedi: tussi = pedis: x*. ∴ *x = tussis*. By this time there were three points of contact between the two declensions, and they worked together to form a new nominative plural for the consonant stems, thus: *tussi: pedi = tussibus: pedibus = tussis: pedis = tussēs: x*. ∴ *x = pedēs*.

The process went further than this, and gave the *i*-stems new forms for accusative and ablative singular and accusative plural, while the consonant-stems acquired new forms in ablative singular and genitive and accusative plural. Hence we have from vowel-stems such consonant-stem forms as *tristem, igne*, and *fines* (accusative), and from consonant-stems such vowel-stem forms as *duplici* (ablative), *parentium*, and *agentis*. While classical Latin had not fully amalgamated these two originally distinct declensions, their assimilation had gone so far that modern scholars cannot always distinguish between them with certainty. In my opinion the attempt to make school-children draw the line is folly. If Cicero could write *parentium*, there is no good reason for correcting the boy who stumbles upon *veterium*.

English has gone much further than Latin in simplifying declension. At the beginning of our records nearly half the Anglo-Saxon nouns were declined in a

Wrong!
Does not make
distinction between
simplification +
regularity, etc.

way corresponding to the Latin First or Second Declension, according to their gender. Most of the others were *n*-stems, and therefore corresponded to Latin Third Declension nouns. There were a few nouns that could still be identified as *i*-stems or as *u*-stems, but even they very commonly showed the endings of First Declension or Second Declension, according to their gender. Some twenty nouns had stems ending in consonants other than *n*. A few of these—e. g. *foot*, *goose*, and *mouse*—still preserve in Modern English their irregular declension.

For the most part, however, English nouns are now declined alike. Since the ending *s* of the genitive singular was in Anglo-Saxon confined to the Second Declension (i. e. to *o*-stems) and to nouns influenced by that declension, and since the ending *s* in the plural was peculiar to masculines, we may with substantial correctness say that all English nouns are now of the Second Declension.

Change of sound had something to do with this age-long development. For example, the loss of short vowels of final syllables provided a point of contact between *o*-stems and *i*-stems in the nominative singular: Gothic *dags* is an *o*-stem, while *balgs* is an *i*-stem. Hence it became possible for *balgs* to form its genitive singular according to the Second Declension, thus: *dags*: *dagis* = *balgs*: *x*. ∴ *x* = *balgis*. Consequently, both in Gothic and in Anglo-Saxon masculine *i*-stems regularly show the Second Declension form of the genitive singular. But here and in most other cases the change of sound merely prepared the way for the operation of analogy. The simplification of the English, as of the Latin declension, is to be credited chiefly to analogical creation.

So far we have been considering only innovations; but analogical creation more often yields a result in accord with established usage. We learn a considerable number of ordinal numerals, but no man has occasion to learn all of them separately. If I want the ordinal corresponding to 5,450, I supply it according to the formula *fifty: fiftieth* = 5,450: *x*. Similarly, when Browning said, "those phalanxed faces", it is unlikely that he reproduced the word *phalanxed* from memory. When the Romans borrowed a noun from the Greek, they had to provide it with an ablative case by analogy, whether or not they kept the Greek inflection for the other cases. In borrowed nouns of the Second Declension the dative singular probably played a leading rôle, since in Hellenistic Greek it had the same ending as in Latin. Hence the problem may be stated thus: *servo: philosopho* (dative) = *servo* (d.): *x* = *servis*: *y*. ∴ *x* = *philosopho* (d.), *y* = *philosophis*. These solutions fitted so perfectly into the Latin language that only Romans who knew Greek ever felt them as innovations.

It is only in the case of new or rare words that we can be quite sure that we are dealing with analogical creations; but it is obvious that the same process may yield a perfectly familiar form. Our imaginary child who counted off pairs of bodily organs said, you remember, One eye, two eyes; one ear, two ears; one lip, two lips; one arm, two arms; one hand, two hands;

one leg, two legs; one foot, two feet. There is no doubt that the plural *foots* is due to analogical creation, since no other source for it exists; but, if the analogical process is in control of the child's speaking in the last pair in the series, it is probably in control in the next to the last pair also; probably the plural *legs* is in this instance not remembered, but rather created according to the ratio *hand* : *hands*, etc.

Analogical creation necessarily plays a very important part in the functioning of an elaborate inflection. The Greek verb has over 600 parts; if it had been necessary to remember each of these separately for each verb, it would have been impossible to master more than a few dozen verbs. But the Greeks did something analogous to our learning a few typical verbs and forming the others on those models. They did not, of course, confine themselves to the seven or eight verbs that our students learn; but we may be quite sure that the average Athenian did not remember a complete set of forms for more than a very few verbs. When Xenophon wrote that Darius thought the end of his life was near, he probably did not set down the form *ὀπώπτει* from memory. Assuming that the verb he knew best was *ἐξελάνω*, he worked from the formula *ἐξελάνει: ἐξήλανε* = *ὀπώπτει: x*.

It follows that the so-called Direct Method of teaching languages is not direct. A really direct method will at the earliest possible moment put the student in possession of models upon which to create the forms he needs. This can be done most efficiently by the use of old-fashioned paradigms. Nature takes a round-about and laborious route to this goal; therefore, if we insist on following nature even where art is demonstrably superior, we should call our method the natural method, or the indirect method, or the inefficient method.

Word-formation is another department of grammar in which analogy is of prime importance. In fact, several of the examples already given belong here rather than under the head of inflection. *Baddest* is a derivative of *bad*, *twoth* of *two*, *nosigate* of *nose*. I overheard a Broadway dancer say to another that his show was the "*dancingest show* in New York"; he must have had in the back of his head such phrases as 'the funniest show', 'the liveliest show', 'the fastest show'. An applicant for a position in a University wrote, "I am at present professing Latin in <such and such a> College"; he followed the formula *teacher* : *teaching* = *professor* : *x*. Mill-hands in various parts of the country say *superintender* for *superintendent*, on the basis of the formula *work* : *worker* = *superintend* : *superintender*.

In such cases we are accustomed to say that a suffix is added to the primitive to form a derivative; *dancingest*, we say, is *dancing* plus the suffix *-est*. But it is not likely that the agile youth whom I saw in that "*dancingest show*" knew anything about the suffix *-est*; and the five-year-old who told me that I lived in the *twoth* house certainly had no knowledge of the suffix *-th*. Furthermore, there are many derivatives which contain no suffix. "It's all right to be industrious, but it makes a lot of difference what you induster

at". *Induster* is obviously a derivative of *industrious* on the model of the pair *laborious* and *labor*; but, considered mechanically, it is formed by removing a suffix. Similarly the verb *evolute* is derived from *evolution* on the model of *execute* beside *execution*, and the like. Latin *pugna* is a derivative of *pugnare* (itself derived from *pugnus*, 'fist') on the basis of *cenare* : *cena*, etc. According to one of this season's stage jokes a man said to a casual acquaintance, "Are you fond of Kipling?", and she replied, "I might be; how do you kipple?" Newsboys in New Haven cry, "New York Times! Buy a Time, mister?"²

Even though the derivative has a suffix, it is sometimes impossible to say that this is added to the primitive. The new word *pacifist* contains the suffix *-est*, but to what is this appended? The word was formed from *pacific* on the model of such pairs as *economic* and *economist*, *geologic* and *geologist*; but, while *economist* and *geologist* may be considered derivatives of *economy* and *geology*, there is no noun *pacify* to serve as the basis of *pacifist* (considerations both of form and of meaning forbid us to connect the word with the verb *pacify*). Similarly, Latin *nequissimus* is the superlative of the indeclinable adjective *nequam*; but *nequam* has no stem to which the superlative suffix could have been added. We are forced to trace *nequissimus* to some such proportion as *caram* : *carissimam* = *nequam* : *nequissimam*.

It is in syntax, however, that analogy finds its most important function, because here memory is most in need of assistance. One could learn a considerable vocabulary and a fairly extensive morphology by the use of memory alone; but no man can learn by rote more than a small fraction of the sentences that he will need to speak. He must learn a considerable number of model sentences, and many of these are reproduced countless times: "Good morning!" "I am hungry". "Breakfast is ready". "Please pass the bread". "It is hot to-day". "I must hurry". "You'd better take your umbrella". But, as soon as a speaker gets beyond such stock remarks as these, he must create sentences of his own, and the only method of forming them is analogical creation.

A member of a certain family has for years inquired six or seven times a week, "What's in the paper this morning?" A radio set was installed, and at once appeared the question, "What's on the radio this evening?" An attendant at a public library has to suggest books to patrons. She has frequently said, "Have you read *Vanity Fair*?", "Have you read *David Copperfield*?", "Have you read the *House of Seven Gables*?" These and several similar questions may be reproduced from memory, but, whenever she first inserts the name of a new book in the formula, she necessarily resorts to analogical creation.

If we turn our attention to books and to newspapers, we are forced to conclude that nearly every sentence we meet was made for the occasion. *Gallia est omnis divisa in partes tres*, said Caesar. But, surely, Caesar had never heard anybody say just that,

and, if he had not, he must have constructed the sentence on the model of others which he had heard. Just what these other sentences were he could not have told, and still less can we discover them. Just possibly among his models were these: *Roma est aedificata in montibus septem*, *Oratorum sunt omnium genera duo*, *Bos est caesa in partes quattuor*.

Says Professor Grandgent, "There was a time when the old had the right of way". This is obviously modeled upon sentences of two quite familiar types: (1) "There was a time when ice covered a large part of North America"; (2) "Footpassengers have the right of way".

Frequently we cannot come even as near as this to identifying the particular models upon which a given sentence is formed; but the process is always the same except for variations in complexity. If proof of this statement is wanted, I would in the first place ask what other possible method there is for making new sentences. Certainly we cannot make them by putting words together in the manner of one solving a picture puzzle: we have no stock of loose words at our disposal, since we hear words only in sentences¹. Besides, it is perfectly obvious that we do not use so slow and so clumsy a method; just let the doubter try to piece together the words of a fairly complex sentence that have been given him in disorder! Positive evidence that analogical creation controls our syntax comes from the fact that so many syntactic innovations are due to this process.

A child once said to me, "I better go now, bettn't I?" His chief model was "I ought to go now, oughtn't I?" This locution has been reported from the speech of several different children, and it may yet get a foothold in the language. Our group genitives, such as "the king of England's crown", "Smith and Brown's store", must be modeled on the ratio *king* : *king's*, etc. It is impossible to explain Latin *iniussu meo* according to the rules of syntax, for there is no such noun as *iniussus*. The phrase arose in some such way as this: *iussus abiit* : *iniussus abiit* = *iussu meo abiit* : *x*. ∴ *x* = *iniussu meo abiit*. An outstanding anomaly of Latin grammar is the use of *ut* after verbs of fearing to mean 'that not'. The usage must have arisen through some such formula as this: *abeo ne eum videam* : *abeo ut eum videam* = *vereor ne eum videam* : *vereor ut eum videam*. It has been said that *ut* came to be used in this sense after verbs of fear "as the formal opposite of *ne*". As a matter of fact the logic of the above formula is perfectly sound; after *vereor* as well as after *abeo*, *ut* marks the desired alternative.

Analogy has fairly run riot among English prepositions. We say "It depends on me", although the verb properly means 'hang', and must originally have been followed by the preposition *from*, as in French "*Cela dépend de moi*". We have altered the phraseology to accord with such sentences as "The responsibility rests on me", "My opinion is based on this consideration". We say "I differ with you" instead of "from you" because of such sentences as "I disagree

¹"I have heard a tailor say, 'That's a fine pant'". C. K.>.

²But we see them separately in dictionaries. C. K.>.

with you". The phrase "hatred for the man" tends to supplant "hatred of the man", no doubt under the influence of phrases like "friendship for the man". Prepositions properly govern substantives; but, since we say, "that depends on the circumstances", we come to say, "that depends on what answer she gives". The formula is, the circumstances : that depends on the circumstances = what answer she gives : x. The phrase, "from behind the bush", comes from the formula, the bush : from the bush = behind the bush : x.

From the fact that our new sentences have to be built on the model of familiar sentences, it follows that syntax can be learned most effectively by committing typical sentences to memory. Every teacher knows that a student may be able to recite a rule and yet unable to apply it in his own writing. It is a commonplace that examples must be studied along with the rule; but we may go further than that. One example committed to memory is better than a dozen merely read or heard, and if the example is really learned it matters little whether the rule is learned or not.

Analogy is one of the two psychological processes to which we chiefly owe our ability to talk. The other is imitation, whereby we take our first steps in speaking and constantly hold our usage to harmony with that of the community. Imitation is in general a conservative factor, and its operation depends upon and is limited by the memory of the speaker. Analogy, on the other hand, creates new speech material. It is not the only source of linguistic change, and not all the changes it produces are improvements; but it is responsible for whatever logical structure language has, and, in particular, it constantly tends to modify our speech in the direction of greater regularity.

YALE UNIVERSITY

E. H. STURTEVANT

BELLUM AFRICUM 27 AGAIN

IN THE CLASSICAL WEEKLY 19, 41-42 Dr. Walter A. Edwards had a brief note on *Bellum Africum* 27, a passage which states that, in the Roman army, once on a time, elephants were guided by stones flung by the Roman soldiers, and so made to face about again, and attack the enemy. Dr. Edwards illustrated the passage by a reference to a book entitled *To Lhasa in Disguise*, by William Montgomery McGovern (The Century Company, New York, 1924), in which the use of slings in driving sheep is described.

In Theodore Roosevelt's book, *A Book-Lover's Holidays in the Open* (Charles Scribner's Sons, 1920), there is a pertinent passage (20). It occurs in the first chapter, *A Cougar Hunt* (this hunt took place not far from the Grand Canon, Colorado). The passage runs as follows: "... In cougar hunting the shot is usually much the least interesting and important part of the performance. The credit belongs to the hounds, and to the man who hunts the hounds. Uncle Jim <the Game Warden> hunted his hounds excellently. He had neither horn nor whip: instead, he threw pebbles, with much accuracy of aim, at any recalcitrant dog—and several showed a tendency to hunt deer or coyote. 'They think they know best and needn't obey me unless I have a nose-bag full of rocks', observed Uncle Jim".

I add a note on two interesting expressions used by Colonel Roosevelt: "the man who hunts the hounds", and "Uncle Jim hunted his hounds excellently". I

am thinking, of course, of the words *hunts* and *hunted*. In 1901, I spent a couple of weeks in the foothills of the Catskills, about twenty miles from the Hudson River, back of Coxsackie. A man was showing off, very proudly, a young horse. Among the complimentary things he said of the horse was the following: "I've done all sorts of things with that horse. I've raked him, and I've harrowed him".

CHARLES KNAPP

EURIPIDES AT THE PHILADELPHIA SESQUICENTENNIAL

In the great Civic Stadium at Philadelphia, on September 15 and 16, 1926, a very striking performance of the *Hecuba* of Euripides was given, in the original Greek, by students of Holy Cross College, who had given the play, with great success, in Worcester, Massachusetts, on May 30, 1926. The curved end of the Stadium, cut off from the rest by a wide proscenium representing a temple or palace front with flanking towers, made an almost perfect Greek theater, and the brilliant sunlight and the cloudless sky were pure Greek. The young men gave a most distinguished reproduction of the ancient tragedy. Their lines were excellently spoken, with true dramatic feeling and with the fluent ease of living speech, and the scenes, varied by the choral interludes, were a constant pleasure to the eye and the ear alike. Probably no other production of a Greek play in America—not even the magnificent production of the *Agamemnon* at Harvard (1906)—has come so near as this to the conditions of the antique theater. The chorus especially was a revelation of the effectiveness of Greek music and dancing, for its simple but eloquent movements and harmonious poses and groupings were entirely in the spirit of classical sculpture and vase-painting, while the melodies, to the accompaniment of a single pipe, were skilfully developed from the themes of the few surviving fragments of Greek music. The effect was most satisfactory and artistic, surprisingly free from any crudity or amateurishness. Much credit must be given to the musical skill of Professor John P. Marshall, Professor of Music in Boston University, and to the training that the chorus received from Miss Helen A. Curtin, of Buffalo, but to the young men themselves, most of them Freshmen, belongs the glory of giving to the Sesquicentennial Exposition its greatest distinction, though their performance was hardly noticed by the newspapers, and was witnessed by an audience, which, though far from small, was only an infinitesimal fraction of the numbers who thronged the Stadium for the athletic display of the following week. In Athens there was no lack of interest in athletics, but the drama, as well, drew the multitudes. Perhaps America in its century and a half of existence has not yet attained to the culture of pre-Christian Greece, but at least the achievement of Holy Cross College is a hopeful sign.

HOBART COLLEGE,

GENEVA, NEW YORK

H. H. YEAMES

A NOTE ON ARMY CONDITIONS, ANCIENT AND MODERN

Recent war novels reveal one striking characteristic of the soldier, his fondness for rumors. Indeed, the fondness becomes a very condition of his existence. Rumors buoy him up, or plunge him into depression. During the World War, Fama flew tirelessly through the ranks of the armies.

The condition obtained among Roman soldiers, too. In the lull of a campaign, or during the stress of a long expedition, their minds reverted to a *reditus* rather than to a *processio longior*. Quintus Curtius realized how demoralizing such rumors may be. Compare 8.9.1: Sed, ne otium serendis rumoribus natum aleret, in

Indiam movit <Alexander>. He sums up his view epigrammatically, thus, in 6.2.15: ... rumor, otiosi militis vitium. . . .

SEWARD PARK HIGH SCHOOL,
BROOKLYN, NEW YORK

HARRY E. WEDECK

THE CLASSICAL LEAGUE OF THE LEHIGH VALLEY

The Classical League of the Lehigh Valley held its semiannual meeting at the Moravian Seminary and College for Women, Bethlehem, Pennsylvania, on the afternoon of Saturday, December 4, 1926. The meeting was well attended by members of the classical departments of the Schools and Colleges of the Lehigh Valley, and by others interested in the Classics.

The following officers were elected for 1926-1927: President, Dr. Henry V. Shelley, of Lafayette College; Vice-President, Dr. Robert C. Horn, of Muhlenberg College; Secretary-Treasurer, Miss Mary L. Hess, of Liberty High School, Bethlehem; Executive Committee, Dr. Horace W. Wright, Chairman, Dr. Henry V. Shelley, and Miss Mary L. Hess.

The Report of the Classical Investigation, Part I, was reviewed by Miss Mary L. Hess. Her paper was followed by an interesting discussion, in which many took part.

Dr. Arthur S. Cooley, of the Moravian Seminary and College for Women, gave a splendid lecture on Some Roman Monuments on French Soil, illustrated with about sixty slides, many of them colored.

MARY L. HESS, *Secretary*.

THE CLASSICAL CLUB OF PHILADELPHIA

The 187th regular meeting of The Classical Club of Philadelphia was held on Friday, November 8, 1926, with thirty-five members and guests present. Four new members were elected.

The Chairman of the Prize Committee, Professor Arthur W. Howes (who is President of the Club for the current year), reported that, at the competitive examination held in May last, the boys' prize had been won by Ervin Seltzer, of the Central High School, the girls' prize by Miss Anna Cole, of the Girls' High School.

The address of the evening, given by Mr. Joseph Haynes Price, of the Germantown Friends' School, was an informal account of experiences in work and play at the American Academy in Rome.

B. W. MITCHELL, *Secretary*.

NEW JERSEY CLASSICAL ASSOCIATION, 1926 MEETINGS

In 1926, the New Jersey Classical Association held two thoroughly successful meetings, one on Saturday, May 8, at Rutgers University, New Brunswick, the other on Friday, November 12, at the Albany High School, Atlantic City. Conditions are such that the May meeting is, invariably, the larger. Last May, 130 persons were present; in November, about 60 were in attendance.

The programmes were as follows: in May, Striking off the Fetters, Dr. Richard Mott Gummere, William Penn Charter School, Philadelphia, Marcus Tullius Cicero—Citizen, Professor Gonzalez Lodge, Teachers College, Columbia University, The Classic Mind in Britain and America, Professor Albert A. Hamblen, Lawrenceville School, Ex Cunabulis, Raymond F. Haulenbeck, Barringer High School, Newark, The Quest for a Promised Land, Miss Isabel Holmes, High School, Summit, The American Academy in Rome, Miss Juanita Downes, Cheltenham Township High School, Philadelphia, Laboratory Exhibit, Miss

Linnette Lee, Junior High School, New Brunswick; in November, What of the Third Year?, Miss Marjorie L. McIntyre, Atlantic City, The Biography of Ovid in the High School Course, Professor Arthur L. Wheeler, Princeton University, On Reading Vergil Aloud, Professor Charles Knapp, Barnard College, Columbia University, Laboratory Exhibit, Miss Mildred A. King, Atlantic City.

At the May meeting the President and the Secretary-Treasurer were unanimously reelected. At that time, it was also decided to make the fall session of the Association a regular part of the annual meeting of the State Teachers Association.

For a very successful year the Association is primarily indebted to its able and devoted President, Miss Edna White, of the William L. Dickinson High School, Jersey City.

CHATTLE HIGH SCHOOL,
LONG BRANCH

CHARLES W. BLAKESLEE,
Secretary-Treasurer.

THE NEW YORK CLASSICAL CLUB

A regular meeting of The New York Classical Club was held on November 13, in Schermerhorn Hall, Columbia University.

Professor Marbury B. Ogle, of Ohio State University, discussed Vergil and Some Problems of the Present. Though the paper will presently be published in full in THE CLASSICAL WEEKLY, a brief summary of it is given here. Opening with the question whether we can survive the frenzy of our prosperity, Professor Ogle continued by pointing out the lessons to be found in the two great authors, Cicero and Vergil, whom we read with boys and girls of an impressionable age. The problems discussed by these two writers, deep as they are, are the very problems of which youth is thinking. Cicero defines for us the ideal State; Vergil's voice from the very first has stirred men's souls and challenged men's spirits. The fourth Eclogue emphasizes peace and good will; the Aeneid is an allegory of the journey of man's soul, possessing the quality of universality that belongs to truly great literature.

Professor Ogle showed the various influences brought to bear on the young Vergil—his training by his father, the part of Italy in which he spent his early years, the visits there of Julius Caesar as provincial governor, above all the blight of civil war, which produced in the poet a longing for peace and a sense of suffering. He then touched on some of the themes that we find in Vergil—the duty of hard labor, the origin and development of man (in regard to which Vergil sides with the Stoics rather than with the Epicureans). The Aeneid not only includes the story of a hero and the drama of a people, but also thought on the problems of life, and an attempt at their solution. A problem that particularly perplexed Vergil was that of the prosperity of the wicked and the calamities of the righteous. This problem, already dealt with—as Professor Ogle pointed out—by the three great Greek tragedians, and by Lucretius, was answered by Vergil in the story of Aeneas, the man of sorrows, and the man of divinely appointed duty. Aeneas's duty is bound up with the great destiny or ideal of Rome, stressed above all in the catalogue of heroes, in Book 6, and in the description of the shield, in Book 8. To this destiny the love of Aeneas and Dido, though natural and inevitable, is false, and so must entail punishment—for Dido death, and for Aeneas resumption of his cross. Aeneas protests against the injustice of this; but Vergil lifts the veil and explains all in Book 6. The true answer to the mystery is that man may gain not happiness, but blessedness. It is to be found in Aeneas's own words: Disce, puer, virtutem ex me verumque laborem, fortunam ex aliis.

HUNTER COLLEGE

E. ADELAIDE HAHN